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CAMEO RELIEFS BY THE AMERICAN DECORATIVE COMPANY.



GREAT deal of modern wall decoration consists in the application of relief ornament to the wall surface, on which the ornament may be modeled by hand or by a mold in some plastic composition while being applied to the wall or ceiling, or it may come to hand already manufactured, as in the case of canvas relief, papier mache and Lincrusta Walton. These materials, however, are intended for that section of the public that can afford

to spend largely on the decoration of their homes, their high price debarring the ordinary citizen from making use of same.

The problem that has confronted modern decorators for some time, has been how to supply the public demand for a low priced decorative material in relief that will possess all the harmony and delicacy of more expensive materials, at only a fraction of their cost. One of the most enterprising firms in the country, who have devoted their energies to the solution of such a problem is the American Decorative Company of Boston, whose cameo relief, Venetian leathers and Lignomur are designed for the enrichment of buildings in low relief, and at a low cost, while the artistic element of the productions is all that can be desired. This assertion needs little endorsement to one who has actually seen the magnificent new patterns prepared in these various materials for the present season.

Messrs. Thomas Strahan & Co. are the sole agents for the sale of the productions of this company, their New York agency being with Mr. H. A. Neilson, Mohawk Building, 160 Fifth avenue, New York City, who keeps a full line of all the new designs that make up the American Decorative Company's autumn offering.

CAMEO RELIEFS.

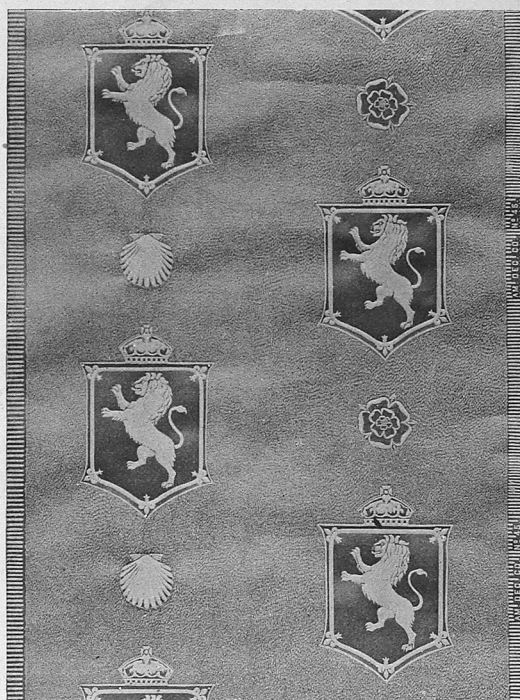
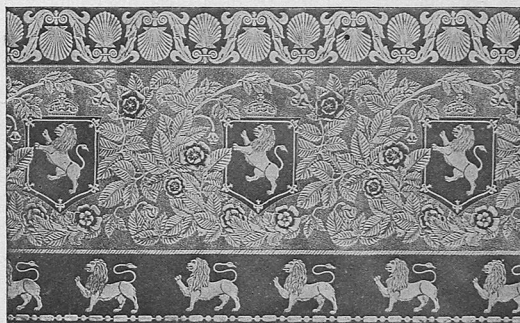
These are pressed papers manufactured under several patents, covering the materials employed and the process of embossing and decorating same, all of which tend to insure the perfection and cheapness of the goods. The paper upon which the goods are embossed is of very tough and elastic consistency, with a smooth satiny surface, which is delicately tinted in several favorite tints, and printed in harmonious contrasting colors. The cameo reliefs are pulp colored, and are oil printed in the pulp state, which insures the delicacy of the relief pattern for all time. The material is not so heavy and rigid as Lignomur and, being decorated in oil colors, will bear washing without damage. It can also be varnished and redecorated at any time.

The new patterns are printed in fifteen different color combinations, No. 26 being a fine arabesque of strap work, suitable for halls or for ceilings and dados. No. 39 is a fine Rococo pattern, also in two tones of golden brown, and the fleur-de-lis pattern, No. 37, printed on a canvas embossed ground, is produced in two shades of pink, two shades of leather brown, and in mulberry red and old rose. There is a Louis XVI. dado panelling, produced in two shades of pink, two shades of cream, China blue and white, Empire and Celadon green, emerald green and white and Castile yellow and white.

A fine French Renaissance frieze is in contrasting shades of golden brown, Nile green and pink. A five-inch tile pattern, suitable for a wall hanging or ceiling is produced in shades of golden brown, blue and white and cream. There is a Moorish tapestry pattern and a rendering of Japanese flowers in two shades of electric blue, and a Renaissance filling in shades of

amber, electric blue, canary and terra cotta, which is one of the most successful results in the entire list.

Nos. 45 and 46 make up an heraldic set, of which we give an illustration. This pattern is especially suitable for dining-



HERALDIC SET, IN CAMEO RELIEF.

rooms or halls, in two shades of old leather brown, or in mulberry red and old rose, the motive being a pilgrim scolloped shell, a Tudor rose, and a lion rampant on a shield, all being

THE DECORATOR AND FURNISHER.

ingeniously combined in the design. Other treatments are in shades of leather brown, golden brown and Empire green.

The Henri IV. set, of which we give an illustration, is made up of side wall No. 47 and frieze No. 48. No. 47 is a reproduction of an old French leather, hand embossed and hand decorated, of the earlier Renaissance period. Frieze No. 48 is a more elaborate rendering of the wall motive, and the combination in two shades of golden brown, or in the popular Empire and Celadon greens, or in mulberry red and old rose, make very effective decorations for drawing-rooms and parlors.

The Louis XIV. leather pattern is one for which the Henri Quatre frieze would be very appropriate. This is one of the finest illustrations of this historic period, and the spirit of the antique design is excellently preserved in the present specimen.

VENETIAN LEATHERS.

We took occasion in our August issue to call attention to the Venetian leathers of the American Decorative Company, as modern reproductions of the rare old illuminated leathers of the Moors, the Spaniards and the Venetians, and having secured some of the latest designs in these magnificent goods, we take occasion to illustrate them for the benefit of our readers.



HENRI IV. SET, IN CAMEO RELIEF.

There are several panel dados, finished in rich, sombre leather effects, that are to be hung the same as real leathers. These would form rich and refined decorations for halls, dining-

rooms and staircases. These productions are characterized by a grandeur of expression, and a grace and accuracy of drawing that will surprise the every-day dealer.



REPRODUCTION OF AN OLD FRENCH LEATHER, IN CAMEO RELIEF.

The display as a whole is as near an approach to perfection in the line of relief wall decorations as can be achieved, and the work reflects great credit on the skill and enterprise of the American Decorative Company.

NEW JAPANESE WALL-PAPERS.

IN the new Japanese wall-papers there is a marked tendency to depart from the gold lacquer treatment that has hitherto almost universally prevailed in Japanese wall hangings. In obedience to American and European tastes the Japanese are now manufacturing French XVIII. century designs and modern English patterns in polychromatic effects. The goods, to a degree, resemble pressed papers made in England and the United States, but they also possess an indefinable charm of Japanese workmanship that stamps the pattern with an exotic and artistic feeling that is instantly recognized by the connoisseur. The same rich surface modeling is carried out, and, in some cases, illuminated leather effects are carried out that are fully equal to the modeling and coloring of the real leathers.

New and beautiful effects are obtained by the use of illuminated lacquers in high colored metallic lustres, by means of which the papers appear solid sheets of metal, richly embossed with artistic designs.

A unique Japanese wall decoration is the grass hanging in stencilled effects. The materials are made of grass and linen threads woven together, and the ground is of the color of unbleached linen, thus producing an exceedingly soft and cool wall decoration. The material is a yard wide, and for bedrooms, halls, parlors and dining-rooms of country houses is exceedingly appropriate. In many cases the stencil work is touched up by hand with different stains producing unique effects.

These goods are imported by Mr. Edward Craig Roberts, of No. 35 East 19th street, New York City, who is also the agent for Zuber, the well-known French manufacturer of wall-papers. He shows a choice line of samples of this gentleman's hand prints and machine goods, in which the very highest point in decorative art is reached.